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ANNUAL REPORT TO THE MAYOR FOR THE YEAR 1967

FROM: The San Francisco Art Commission

October 4, 1967

Mr. Joseph M. Dyer, Jr., the Executive Secretary of the Art Commission, died the latter part of November, 1966. Mr. Dyer had served the City and the Art Commission from the year of its creation in 1932, faithfully and well. He was a well known and respected figure in art and musical circles.

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Among the activities of the Art Commission for 1967 were:

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ANNUAL REPORT OF THE MAYOR FOR THE YEAR 1967

FROM: The San Francisco Art Commission

October 4, 1967

Mr. Joseph P. Dyer, Jr., the Executive Secretary of the Art Commission, died the latter part of November, 1966. Mr. Dyer had served the City and the Art Commission from the year of its creation in 1932, faithfully and well. He was a well known and respected figure in art and musical circles. Over the years his efforts had resulted in the Art Commission presenting outstanding and unusual musical events consisting of such firsts as a concertized version of Tchaikovsky's Eugene Onegin, concerts conducted by Dimitri Mitropoulos, Leonard Bernstein and Arturo Rodzinski, Sadler-Wells Ballet, culminating for the past seventeen years with a series of Pops concerts conducted by Arthur Fiedler. During his administration of the affairs of the Art Commission, the annual Art Festival was instituted, as well as an art procurement program for the City and County of San Francisco.

Mr. Martin Snipper, for many years the Director of the annual Art Festival, assumed the duties of Executive Secretary commencing January 1, 1967.

Mr. Harold L. Zellerbach, distinguished business executive and civic leader, continued his services as President of the San Francisco Art Commission for the nineteenth consecutive year. The year witnessed the resignation of Dr. Albert Shumate, who resigned upon acceptance of duties on the Historic Landmarks Commission, and that of Mr. Tito Patri.

Among the activities of the Art Commission for 1967 were:

1966 POPS CONCERTS

For the seventeenth consecutive year, Arthur Fiedler conducted the San Francisco Symphony Pops Orchestra in a midsummer series of nine concerts at the Civic Auditorium on July 16, 19, 23, 26 and 30 and August 16, 20, 23 and 27. Again attendance reached an all time high as did the revenues. A group of brilliant young local artists made their debuts during the season. The Pops concerts demonstrate the acceptability and value of bringing symphony concerts to young and new audiences at low prices.

1966 ARTS FESTIVAL

The 1966 Festival moved from the Milton Street Hall to the Civic Center Plaza and was held September 23 through October 2. There was general agreement that the new location was the finest of several outdoor sites used during the past fifteen years. The Festival demonstrated how effectively the fountain area could be utilized as a site for statuary. The fountain with statuary and bridge vitalized the area.

Continuing support of the community's artists was again manifested when the City expended \$5,000.00 in the purchase of art works for the enrichment of public offices. Attendance was upwards of 200,000 people and a program staged by the Greater Mission Citizens Council brought neighborhood participation into the Art Festival officially, and for the first time. Under the leadership of the Mayor a grant of \$1500.00 was made by the Board of Supervisors for this purpose. The audience responded to the talent drawn from the Mission District, which culminated in a Latin-American program.

HALL OF JUSTICE COMPETITION

During the year the Art Commission successfully staged three competitions for the \$122,000.00 enrichment of the Hall of Justice. A distinguished group of jurors, composed of Robert Marquis, President of the Northern California

Chapter of American Institute of Architects; Arnaldo Pomodoro, internationally known Italian sculptor and visiting Professor at Stanford, and Paul Hilla, Director, Oakland Art Museum, commissioned Peter Voulkos to execute a monumental sculptural work for the main entrance of the Hall of Justice for 145,000, and Sidney Jordan was commissioned to execute a brass sculptural piece for the main lobby for \$15,500.00. 25,000.00 was spent for easel paintings and graphic works for the embellishment of the interior. These works were selected by a jury composed of Mr. Tom Levitt, Director, Santa Barbara Museum; Henry Selles, Art Critic of the Los Angeles Times and Wayne Theobald, well known painter and Professor at University of California at Davis. An additional contract for 22,000.00 was awarded to the Bay Area Photographers for a photographic essay on the Police Department, which will enhance the hallways of the Hall of Justice. A final competition estimated at approximately 330,000.00 is still to be conducted and is awaiting the installation of the Voulkos sculpture so that a relationship between the sculptural pieces may be established.

SAN FRANCISCO CIVIC CHORALE

The San Francisco Chorale made its first Pops appearance under its new director, Mrs. Winifred Baker. The Chorale sang Menotti's "Archbishop of Brindise". It also sang in a performance of Beethoven's Ninth Symphony with the Richmond Symphony Orchestra. In addition it gave 14 independent concerts in various auditoria and facilities, and commenced preparation of programs designed to be brought into various neighborhoods.

CIVIC DESIGN COMMITTEE

The Civic Design Committee again, under the Chairmanship of Burton Rockwell, continued its important work in reviewing all public construction projects. During the course of the year approximately 243 separate submissions

were reviewed. Discussions with architects and City officials were held in pursuing the Art Commission's intention to improve the quality of public buildings.

ART ENHANCEMENT OF PUBLIC BUILDINGS COMMITTEE

In implementing Ordinance No. 209-65 providing 2% of the gross cost of public buildings for art enhancement, the Art Commission commissioned Win Ng to execute a ceramic tile mural at a District Health Center No. 2. In addition it approved a stained glass window by David Arnold in cooperation with the Architect of District Health Center No. 3. This was a voluntary compliance, as the Health Center funds were appropriated prior to passage of Ordinance 209-65.

FURTHER COMMISSION ACTIVITIES

In May the Commission in cooperation with the San Francisco Conservatory of Music arranged an outstanding series of musical events. These consisted of a small opera by Darius Milhaud and various chamber music concerts.

At the end of the year two art exhibits were inaugurated through the public library system. This was the first of a series of art exhibits that will be presented by the Art Commission every three months and will circulate through the 26 branch libraries. A grant of funds by Mr. Harold L. Zellerbach was sufficient to launch the exhibits.

The Art Commission, at the direction of the Mayor and Mr. Harold L. Zellerbach, took the initiative in developing a new Neighborhood Arts program in cooperation with the Neighborhood Arts Alliance, San Francisco State College and the University of San Francisco. An appropriation of \$26,000.00 was requested of the Board of Supervisors in the next fiscal year to set the program in motion. The Neighborhood Program is a bold concept and approaches the entire problem with a fresh and innovative viewpoint.

Work was conducted on the Art Resources Development Committee appointed by Mayor Shelly. A staff study was completed and development of program is indicated.

MARTIN SHIPPER
Executive Secretary
San Francisco Art Commission

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ANNUAL REPORT TO THE MAYOR FOR THE YEAR 1968

FROM: The San Francisco Art Commission

September 24, 1968

The year 1967-1968 was a year of change for the Art Commission.

In October the Commission moved its offices from City Hall to 165 Grove Street. Although the space allocated to the Commission was similar to prior space allocation, the activities of the Commission during the course of the year expanded to the extent that the Commission now occupies and makes use of the total building.

Changes in the Commission membership took place with the inauguration of a new administration. New members include Ruth Asawa, painter; Mr. Eric Hoffer, philosopher and writer; and, Mrs. Agnes Albert, a musician. Mr. Harold L. Zellerbach, distinguished business executive, civic leader, and patron of the arts, continued his services as President of the Art Commission.

Among the activities of the Art Commission for 1968 were:

1968 POPS CONCERTS

For the 18th consecutive year, Arthur Fiedler conducted the San Francisco Pops Symphony in a mid-summer series of concerts at the Civic Auditorium on: June 29, July 3, 6, 10, 13, 17, 20, 24, and 27.

Unfortunately, attendance did not reach the record high, which was established last year, because prior bookings at the Civic Auditorium required that the concerts be held early in July, including the 4th of July weekend. The last few concerts in the series reached the attendance established last year, and indicates that the ideal time for presenting these concerts is from mid-July to mid-August.

(more)

A group of brilliant young local artists made their debuts during the season as is the custom at the Pops Concerts. Programming for this year's concerts became more adventurous and included a marimba soloist, as well as a concertized opera.

The Pop Concerts still represents the best musical buy in symphonic music. The Art Commission has every intention of continuing the series because it has proven to be an effective means of reaching masses of young and new audiences.

1967 ARTS FESTIVAL & OTHER ART PROJECTS

The 1967 Art Festival was conducted by its new Director, Mr. Elio Benvenuto, a known and respected sculptor and teacher.

The show, favored by fine weather, was a brilliant success. Large and massive sculpture vitalized the fountain area and a comprehensive stage program was arranged and conducted by members of the HaightAshbury District Neighborhood Council. Over 150,000 people attended the five-day event, and again the city expended \$5,000 in works of art used to enrich public offices. The works were asked for and reserved for various city departments, almost before the end of the first day.

The Art Commission initiated two new art exhibits that are now circulating through the Public Library Branches. Two additional art exhibits are in preparation, and will be launched after the first of the year. The Library has been most responsive and cooperative and reports that the exhibits have met with public acceptance and enthusiasm.

In this regard, a letter was received from the State Art Commission commending us for the inauguration of this series of exhibits, and stated that it was an "outstanding, creative project". Information was requested on the library Exhibit program for dissemination to other cities.

ART ENRICHMENT PROGRAM

During the course of the year the Art Commission established an Acquisition Committee, composed of outstanding people in the field of art, for the purpose of making recommendations to the Art Commission, when and if required.

The sum of \$17,000 for the purchase of works of art for the Bay View Health Center and \$25,000 for the enrichment of the North Beach Police and Parking Station were transferred to the Art Commission for administrative purposes. The Art Commission, thereupon, asked the Acquisition Committee to make recommendations, and the acquisition of art work for these institutions is now in progress.

The sculpture commissioned last year for the Hall of Justice has still not been placed because of delays resulting from the copper strike. A new and limited competition was held to provide a piece of sculpture for the District Attorney's entrance of the Hall of Justice. Artists who were selected as finalists are now preparing proposals.

The Art Commission is satisfied with the progress being made under the 2% ordinance established in the year 1966. It has found, however, that the administration of the program is difficult for the limited staff of the Art Commission. It will therefore seek to amend the 2% ordinance, allowing a limited percentage of the enrichment allocation to be used for administrative purposes.

SAN FRANCISCO CIVIC CHORALE

The San Francisco Civic Chorale presented an amusing variation of William Schuman's "Casey at the Bat" at one of the 1967 Pops Concerts. It was done in costume, and enjoyed the services of the Dick Ford Dancers. In addition to this concert, additional performances included Handel's Messiah at St. Ignatius Church, at St. Dominic's in Marin County, and preparations were

(More)

undertaken for Benjamin Britten's War Requiem. Mrs. Baker submitted a comprehensive program to decentralize the activity of the Civic Chorale. This provides for the establishment of neighborhood chorale groups, teaching the neighborhood chorale groups sight reading, and taking key people from each group into the regular civic chorale. The feeder program will ensure the up-grading of the chorale and enable it to devote its time exclusively to the refinement of concert programs.

CIVIC DESIGN COMMITTEE

The Civic Design Committee, under the chairmanship of Joseph Esherick, continued its important work in reviewing all public construction projects. During the course of the year, approximately 110 separate submissions were reviewed. Discussions with architects and city officials were held in pursuing the Art Commission's intention to improve the quality of public buildings.

NEIGHBORHOOD ARTS PROGRAM

An appropriation of \$23,000 enabled the Art Commission to initiate a Neighborhood Arts Program. The program has met with overwhelming success. In requesting the appropriation, the Art Commission indicated to the Mayor and Board of Supervisors that the area of neighborhood responses was a grey area--that the program would have to find its way into the neighborhoods and on neighborhood terms. To a great extent our assumption proved to be correct. In initiating the program, we were hopeful that various neighborhood groups would respond to the offer of the Art Commission to provide services that would enable them to mount and stage programs of their own and of significance to them. Within three months we found that this approach would not work. Primarily because existing neighborhood organizations

were committed to their own program and would not become involved in any activities, cultural or otherwise that curtailed other functions of theirs. Midway in our program, therefore, we found it necessary to shift our emphasis and to seek the establishment of neighborhood arts councils in those neighborhoods that would assume responsibility for their own districts. This changed approach has proven to be most satisfactory, and we have had overwhelming success. Unfortunately, the budget initially asked for was predicated on a more limited objective and the shift in program found the Art Commission without funds. We then called upon the Zellerbach Family Fund, and they responded because they were convinced of the efficacy of the program, and the uniqueness of the concept. They contributed \$27,400 for its continuance. A staff of people capable of organizing the neighborhoods, staging programs, doing publicity, etc., were employed and did a heroic job with the limited funds available. As an adjunct of the neighborhood program, the Art Commission wished to establish a neighborhood Teen Age Arts Program. The Rosenberg Foundation was approached and granted the Commission \$22,400 to initiate Art Work Shops for the Teen Agers in several selected neighborhood-based settlements such as the Boy's Club, YMCA, etc. In June, the National Endowment on the Arts and Humanities awarded the Art Commission \$25,000 on a matching-fund basis to continue the neighborhood program and workshops through the summer months. Over 100 programs were produced during the fiscal year. Countless neighborhood organizations were assisted in producing their own; and a variety of services were offered and utilized by every type of organization--from the ethnic groups to the Public Library.

TWILIGHT CONCERTS

In cooperation with the De Young Museum, the Art Commission initiated a series of Twilight Concerts during the summer months. These concerts were held in the Hearst Court of the De Young Museum. The finest chamber music ensembles available

(more)

in the Bay Area were presented at the bargain price of \$1.00. The music was outstanding, the setting dramatic, and the attendance happy, informal, and delighted with the series. Of the nine concerts given during the closing months of the fiscal year, seven were sold out. It is anticipated that this will be a continuing activity of the Art Commission.

LEGISLATION

In the early part of the year, the Art Commission sought the establishment of a Performing Arts Trust Fund, and was successful in its endeavor. The ordinance provides that the revenue of Art Commission musical events shall go into a special Fund and further provides that the Art Commission may make continuing use of these funds for additional musical events. It avoids the necessity of the Art Commission seeking a difficult reappropriation of box office receipts as has been the custom. It was the revenue from the 1966 Pops Concerts, for example, that enabled the Art Commission to present the Summer Twilight Concerts.

The legislation assures the Art Commission may make maximum use of its funds. In addition to this significant piece of legislation, the Art Commission has also proposed through the Cultural Affairs Committee to the Board of Supervisors that the Art Commission be the official custodian of public monuments and works of art. At present, the Department of Public Works is responsible for public monuments and there is no central agency concerned with the preservation of works of art. The responsibility at present rests in the hands of individual departments whether knowledgeable or not. After an initial "do pass" from the Cultural Affairs Committee, the ordinance was referred back to the Committee by the Board of Supervisors, where it now rests.



OCT 1 1969

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COMMISSION, CITY AND COUNTY OF SAN FRANCISCO

September 30, 1969

ANNUAL REPORT OF THE ART COMMISSION: Harold L. Zellerbach, President

The Art Commission as a cultural agency of City government functions in two distinct areas. In one, it has a supervisory function and serves as an aesthetic warden or arbiter in matters of new public construction or monumental art acquisitions. On the other hand, it is a programmatic agency - conducting and establishing such activities as will enhance the cultural life of the community.

As an "approving" agency, it criticizes, appreciates, cajoles and encourages architects to strive for a higher level of design quality in public architecture. It serves as an aesthetic watchdog for the community. This particular function of the Commission is free of cost to the City and is a major contribution to our welfare by the professional members of the Commission.

As a "program" agency, the Art Commission is dependent upon the annual budget and appropriation to determine the extent, character, and quality of programs and events which it may conduct or present.

In reviewing the activities of the Art Commission, therefore, for the year 1968-1969, we find no particular budgetary hindrance to the work of the Civic Design Committee. The volume of submissions which the Art Commission reviews is determined by other agencies and so it is relatively simple for the Art Commission to discharge its responsibilities. But as a program agency -

the activities of the Commission for the fiscal year 1968-1969 were circumscribed and diminished by the smallest appropriation the Art Commission has received in the past number of years. Despite this severe handicap, the Commission has enjoyed a vital and active year. Its exuberance and elan belie the paucity of funds, and its capacity for antagonizing the public and arousing the critics is such as should be enjoyed by a department with millions of dollars in its budget, rather than minus two hundred thousand at the disposal of the Art Commission.

The growth of the Art Commission's annual appropriation from the year of its establishment in 1932 is as per attached chart.

CIVIC DESIGN COMMITTEE:

The Civic Design Committee lost the services of Commissioner Joseph Esherick who resigned after nine years on December 7, 1968. The chairmanship of the committee was assumed by Mr. Ernest Born. Mr. Born and his colleague David Mayes have contributed innumerable hours in furthering the intent of the Art Commission to achieve excellence in the design of public buildings. During the year a total of 146 projects were considered and evaluated. Amongst them such major projects as the Market Street Development, Expansion of the Airport, School Construction and the New Medical Facility. This time-consuming effort involved countless meetings, conferences, and discussions. Unfortunately, the Executive Director or staff of one cannot devote more time in assisting the Committee because of the press of other functions, and so much of the paper work necessary for a smooth operation - such as an index of committee actions - remains undone.

POPS CONCERT:

Arthur Fiedler conducted the annual "Pops" Concerts in Civic Auditorium for the 19th consecutive year. The San Francisco Symphony was employed as usual.

Three concerts represented a new departure from the typical "Pops" format - one featured Allan Sherman, the comedian; another was an evening devoted to the music of Rodgers and Hammerstein; and the third was a community sing - "Old Timers Night at the Pops". Attendance did not improve over last year's series but the three new features were sell out performances. Indeed, the Rogers and Hammerstein evening was sold out a month in advance of the concert - an unprecedented event in the history of the "Pops". The successful introduction of a new format indicates the changing response of our audience, to which the Art Commission intends to cater in next year's series. Attendance for the year was 36,000 and revenue (gross) \$67,475.00.

THE ANNUAL ART FESTIVAL AND SPECIAL ART PROJECTS:

Failing to achieve permission to use the Palace of Fine Arts, the Annual Art Festival was again held in the Civic Center Plaza.

Mr. Elio Benvenuto, Festival Director, managed an outstanding display of the arts and crafts of the nine Bay Area Counties. Over 200,000 people attended the five day event. In addition to the City's annual purchase of \$5,000 in works of art, five One Man Shows were awarded by the five Bay Area Art Museums. This is a most important innovation, and the wholehearted cooperation of the museums in this regard is not only of inestimable significance to the artists, but indicates the esteem in which the festival is held by museum directors.

The City's art collection program, an adjunct of the annual Art Festival, is unique in the country. Various agencies wait from year to year for an opportunity to acquire a work of art with which to embellish their office. The enhancement of the environment of City employees is worthy of emulation and it is to be hoped that other cities in California will embark upon a similar program. Over 400 paintings, graphics, sculptures, and pieces of crafts - such as pottery and weaving - have now been distributed amongst the various offices.

Two additional traveling art exhibits were sent through the branches of the Public Library system. The response has been most gratifying. The success of the program has unfortunately created a problem for the library. Since each exhibit must be moved to a new location once a month, the increasing number of exhibits has created a labor problem which must be solved by one or the other agencies.

ART ENRICHMENT PROGRAM:

The impact of the Ordinance providing that up to 2% of the cost of a building project may be spent for works of art is now beginning to make itself felt. As a result of the Art Commission's annual expenditure of \$5,000, plus the funds provided by the Ordinance, it is now evident that the City of San Francisco is the largest patron of the arts in the Bay Area. In addition to funds set aside for works of art in our new Health Centers and Central Police Station, money has been allocated to have a sculptor execute a fireplace for the New Students Building at City College, and \$300,000 has been earmarked for purchasing works of art for the New Medical Facility. The Civic Design Committee and the Visual Arts Committee have been assiduously promoting the use of art in public buildings. This year 75 works of art at a cost of over \$50,000 were purchased under this program and allocated to their respective buildings.

CIVIC CHORALE:

The Civic Chorale, under the direction of Winifred Baker, enjoyed a busy year. The Chorale received a grant of \$12,000 from the Hotel Tax in addition to its usual budgetary appropriation and was, thereby, enabled to create two neighborhood choral groups. The establishment of regional groups will improve the quality of the Civic Chorale by feeding in trained personnel.

The Chorale enjoyed a busy performing schedule. Neighborhood concerts were offered by the neighborhood groups and the principal chorale was employed twice for the "Pops" concerts. They sang various opera choruses at one concert and in addition gave an outstanding performance in an "Evening with Rodgers and Hammerstein". Handel's "Messiah" was also given during the year. By far the most impressive choral event of the year was the performance of Penderechi's "Passion of St. Luke". This, the most important sacred musical composition of this generation, was given its second United States performance (first on the Pacific Coast) on the evening of January 2, 1969, at the Opera House, two weeks prior to its first performance in New York. The composer came from Poland to hear the performances, much to the gratification of the Art Commission.

OTHER MUSICAL ACTIVITIES:

The Municipal Band received its smallest appropriation in the entire history of the Art Commission. A comparison of 1969 musician's salary with that of a 1932 musician - and then coupling this figure with a greatly diminished appropriation, accounts for the decreased number of concerts given by the band. Twenty concerts were given in 1968-1969. Because of limited funds, the Art Commission has established a policy of withholding band performances unless requested by the Mayor's office. The Musical Committee of the Art Commission is at present reconsidering the role of the Municipal Band and exploring new musical possibilities within the framework of funds available.

The Performing Arts Fund of the Art Commission, established by Ordinance, enabled the Art Commission to move into new fields. The Art Commission - with the cooperation of the DeYoung Museum - established a series of Twilight Chamber Concerts that were given each Saturday night during the summer months in the Hearst Court of the DeYoung Museum. The finest chamber groups in the Bay Area

performed at an admission price of \$1.00. Each of the summer concerts were sell-outs.

An additional series of six concerts were offered during the winter months to ascertain whether audiences could be attracted into the park in those months when darkness prevailed. Our reservations were proven correct, and so, any future series projected will, in all probability, be held in a central downtown location.

Apart from the Twilight Concerts, the Art Commission launched a series of Chamber Orchestra Concerts in October and November. The Art Commission, consistent in its intent to fill gaps in our cultural life - thought to offer a series of orchestral concerts during the Opera Season, for those music lovers who were not aficionados of opera. As director of the 35 piece orchestra, the brilliant Negro Conductor Paul Freeman (now Associate Conductor of the Dallas Symphony), was employed. An outstanding series of soloists, including the exceptionally gifted 12 year old cellist Yo Yo Ma (scheduled to play with the San Francisco Symphony in 1970); tympanist, Stomu Yamashita; pianist, Karl Ulrich Schnabel, etc., performed. In addition to the six concerts funded by the Performing Arts Fund of the Art Commission, an additional series of five concerts were financed by the Musicians Union and were given in various neighborhoods of the City. The concerts were artistically a success, but lacked the desired attendance, except for the neighborhood concert given in Chinatown. The amount of effort expended in preparing our Chinese audience for the concert bore fruit and is a clear indication that henceforth any concerts given in neighborhoods do not require publicity so much as intense audience "preparation".

NEIGHBORHOOD ARTS PROGRAM:

Rather than laud the efforts and program of the Neighborhood Arts Program, the following figures and statistics will speak for its effectiveness, range, and vitality:

Number of Events	445
Number of Organizations Served	111
<u>Breakdown of Neighborhoods Served</u>	

<u>Neighborhood</u>	<u>Number of Events Presented and Served</u>
Bernal Heights	17
Mission/Excelsior/Outer Mission	71
Western Addition	46
Civic Center	37
Sunset	32
Chinatown/North Beach	49
South of Market	16
Visitation Valley/Sunnydale	7
Richmond	14
Potrero Hill	59
Ingleside	10
Hunter's Point	16
Haight Ashbury	28
Marina/Pacific Heights	3
Union Square/Downtown	9
Eureka Valley/Noe/Castro	5
Special Events (includes Golden Gate Park, special theaters for City-wide events)	26
Number of Facilities Used (parks, theaters, libraries, etc.)	110
Number of Ethnic Organizations (cooperated with in the presentation of programs)	36
Estimated total attendance	400,000

Funding for Fiscal Year 1968-1969

City's Budget Appropriation	\$23,000
National Endowment Grant	25,000
Hotel Tax	13,000
Zellerbach Family Fund Grant	5,000
City's Supplemental Appropriation	78,208
Rosenberg Foundation Grant	<u>22,000</u>
	<u>\$166,208</u>

Program Breakdown

<u>Type of Event</u>	<u>Number of Programs</u>
Rock	23
Soul/Jazz	34
Classical Music	12
Other (folk, ethnic, etc.)	30
Poetry	19
Drama	84
Dance Performances	22
Puppet Shows	14
Film	98
Street Fairs	34
Dances	29
Art and Photo Exhibits	26

Respectfully submitted,

Martin Snipper
Martin Snipper
Executive Director

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COMMISSION CITY AND COUNTY OF SAN FRANCISCO

ANNUAL REPORT

1970 - 1971

DOCUMENTS

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COMMISSION CITY AND COUNTY OF SAN FRANCISCO

The Art Commission started its new year, again under the devoted and long-time leadership of President, Harold L. Zellerbach. During the year Commissioners Agnes Albert and Jean Coblenz left the Commission and Thomas Hsieh joined our board as well as ex-officio members Edward Callanan and Walter Newman.

The budget which the Art Commission received was most restrictive, (one which represented a cutback from the prior ten year level) -- a budget that eliminated a Municipal Band that was in existence prior to the establishment of the Art Commission in 1932, and one which halved an Art Festival budget already inadequate. Yet, the Art Commission was capable of continuing almost all those activities which fall within its province; indeed, in some areas foundation grants and private donations enabled us to achieve an expansion.

With the intense, conscientious chairmanship of Ernest Born, the Civic Design Committee reviewed plans for over 200 civic construction projects. Submissions ranged from such major undertakings as the thirty million dollar County Hospital, the Market Street Development and the important redevelopment of Hunters Point - to the minor but significant contribution of mini parks. The decisions of the committee are not always happily received, but its devotion to elevating the quality of public architecture cannot be disputed.

In the area of music - the Art Commission celebrated twenty years of "pops" concerts with the San Francisco Symphony under the direction of Arthur Fiedler. Our nine concerts were again presented in the Civic Auditorium, and again proved to be a remarkable musical bargain - with tickets starting at 50 cents. Among our soloists were such distinguished musicians as the guitarists - The Romeros, and pianist Earl Wild. An entirely new format for the concerts was established. Each concert was a unique musical event. Three concerts were given each week, and of the nine presented six were sold out. Revenue and attendances (over 50,000) set an all time high for the "pops" concerts.

The Civic Chorale, which is so underfinanced as to be a labor of love for its Director - Winifred Baker - gave a number of exciting concerts during the year. Perhaps the year's most significant activity was a presentation of Bach's Mass in B Minor at the new Cathedral of St. Mary. This represented the first musical event in that important edifice and was heard by over 4500 people who crowded in for the free concert. Because of its reception, it has been proposed - by the pastor of the church - that the Civic Chorale give an annual concert at the Cathedral.

During the months of April and May, the Art Commission joined the San Francisco Chamber Music Society, the Musicians Union and two major corporations in presenting free lunchtime chamber music concerts. Five concerts were given in downtown plazas and they were most enjoyable.

The 24th Annual Art Festival was presented once more in the Civic Center Plaza on September 24th - 27th. The number of participants seemed to swell, particularly in the crafts. (It would seem that many young people who are "rejecting" our economy and seeking alternatives, look to the crafts as a means of earning their living) Attendance was the usual large, happy throngs which we have come to expect.

The jury for the event was composed of Gerald Nordland, Director of the San Francisco Museum; Ron Caya, Director of Arts - City of Walnut Creek, and Tevis Jacobs and Victor Honig - Art Collectors. \$5,000 was spent in acquiring works of art which were immediately distributed amongst various public offices.

The collection of art which the City developed since the inception of its purchase program has appreciated considerably in value - therefore it is, and has proven to be, a far-sighted and wise investment. More important, however, is the significance of the program - its acceptance and desirability as made evident by the long list of applicants - representing a complete cross section of City Hall - who await the possibility of borrowing a work of art as a means of enhancing their working environment.

In 1967 the Board of Supervisors enacted an ordinance which provided that up to 2% of the cost of a public building may be set aside for art enrichment. While the ordinance does not require a mandatory provision of funds, we are happy to say that in the main - the intent of the act has been observed - resulting in structures that are humanized and a warm experience for those whose business lead to them. This year, among the buildings which received the benefit of the ordinance was the Chinatown Health Center #4 (exterior sculpture by Paddy Bowler and interior paintings in visiting area).

A major and significant contribution to the community of artists in San Francisco, was the establishment and opening of an Art Commission Art Gallery on Grove Street, next to our offices. The gallery had its official opening in December. The premises occupied was that of a warehouse in which the Neighborhood Arts Program and Art Festival stored its material. By adroit rearrangement, and condensation of equipment, enough space was found for the purpose. The warehouse was in a bad state of disrepair - but the will of the artists who contributed hundreds of hours in free labour and the drive of our Art Director, Elio Benvenuto, in securing donation of materials - made the long sought gallery a reality. Despite the fact that San Francisco enjoys three museums and a number of private art galleries - there are few opportunities for artists and art groups to exhibit. The gallery expresses the city's recognition of an important gap and need and seeks to fill that void. The Commission has been inundated with requests for exhibits and despite the fact that it will be impossible to satisfy all - a dent is being made.

Our Visual Arts Committee - under the chairmanship of Ruth Asawa - is to be commended for establishing this long sought facility.

It is axiomatic that struggle accompanies growth. Since our newest, most dynamic and fastest evolving program was in that of Neighborhood Arts - it follows that the struggle was most acute in that area.

The Neighborhood Arts Program was established with the intent of vitalizing our neighborhoods by causing things to "happen". This has been done and in a large measure achieved, through the employment of neighborhood organizers - familiar with a neighborhood - who work with those organizations and individuals who wish to activate their areas. Equipment is loaned, minor funding for particular aspects of an event are given, publicity provided and organizational assistance rendered in our efforts to bring about neighborhood activities.

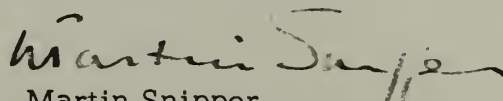
The Director of the program was hired as an independent contractor - who in turn was authorized to employ staff. Unfortunately, the semi-independent status of the group - plus their own idea of their commitment and loyalty - led them to become unresponsive and inflexible in meeting requests of whatever kind - of the Art Commission. Because they came to think of themselves as an "independent" agency and failed to recognize their obligations to the Art Commission and City - changes were in order. Unhappily, it could not be accomplished without disturbance.

With the new fiscal year, Steve Goldstine was employed as Program Director and Eric Reuther as Administrative Director, who proceeded to restaff the program.

It has been most gratifying to witness the surge of the program under new leadership. For example, whereas the old program managed five art workshops (which expanded to ten during the summer), by June of 1971 our reorganized program achieved the incredible number of 70 - and all within the limits of the same budget. Further, it was capable of making considerable headway in expanding the program into areas untouched or neglected by the old staff - particularly in the Western Addition.

The divisions of San Francisco, comprise not only the larger areas such as the Mission or Sunset - but segments within which are truly neighborhoods - such as Potrero Hill or South Park. Obviously then, the staff to work within each specific area would require a budget beyond hope. Fortunately, within the scope of our interest, we have made significant headway - albeit with the help of grants from individuals and foundations. We cannot rely upon these sources indefinitely. Unless the City assumes the burden of the program and recognizes it as an important and legitimate function of government, than that which we have achieved will die of attrition.

The life, vitality and role of the Art Commission is related directly to the significance of programs which it is capable of launching and supporting. It is - and must be - a "program" agency, to be viable. Without an adequate budget, of necessity it becomes a "paper" organization. Considering our resources, no other city department has such a record of accomplishment - no other city department has done so much with so little. The Art Commission is proud of its record.


Martin Snipper
Executive Director

9/28/71

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A N N U A L R E P O R T

1971 - 1972



COMMISSION CITY AND COUNTY OF SAN FRANCISCO

The year 1971-72 was again under the durable and committed leadership of Harold L. Zellerbach, now serving his 24th year as President. During the year Ray Taliaferro joined the Commission as a music member.

The budget of the Art Commission was again a highly restrictive one and were it not for the generosity of the Zellerbach Family Fund, the Art Commission would have suffered the loss of the Art Festival, just as in the year prior it lost the Municipal Band. The Neighborhood Arts Program was the only activity of the Art Commission that managed to increase its city support level. During the year the Art Commission received grants from the Zellerbach Family Fund, National Endowment for the Arts, The San Francisco Foundation and a few small private donations, thereby enabling it to carry on its functions.

The Civic Design Committee, again under the painstaking chairmanship of Ernest Born, reviewed plans for 168 public projects. Among the significant plans deliberated upon were the enlargement of Candlestick Park, the first stages of Yerba Buena Development and the New Market Street rehabilitation. As always, in matters of aesthetics there are disputes - but the committee recognizes this as a vigorous and vital component of their job, and in fulfilling their responsibility to raise the level of public structures do not seek to avoid or lighten the burden by compromising their standards or beliefs.

The 21st season of the "Pops" concerts under the enduring baton of Arthur Fiedler, was the most successful season in the history of the Pops. They were held as usual in the Civic Auditorium and in the month of July and, as always, consistent with the desires of the Art Commission, were the musical bargain of the year, with unchanged prices ranging from a low of 50 cents to a top of \$3.50 at tables and including refreshments. Among the soloists featured were the pianist Leonard Pennario and the Jazz Trumpeter, Dizzy Gillespie. Of the nine concerts offered, eight were completely sold out. Attendance was over 54,000 - a remarkable number for a three week period - which proves the popularity and acceptance of our new format established in the preceding year.

The Civic Chorale - directed by Winifred Baker, by all accounts has never sung better. The entire chorus and its small adjunct - the Chamber Chorus - gave numerous concerts during the year in various locations. Among the outstanding performances one recalls the Legion of Honor and particularly an enthusiastic reception for Mendelsohn's "Elijah" which was given at Temple Emanu-El. The Musicians Transcription Fund was most generous in making a full symphony orchestra available for the occasion.

On September 23 - 26, in the Civic Center Plaza, the 25th Annual Art Festival was presented - thus celebrating a quarter century - of what is now known to be - the country's outstanding municipal art event. The continuance of the festival was in jeopardy because of an inadequate budget, but happily, with the generous assistance of the Zellerbach Family Fund and Thomas Mellon (Hotel Tax), it was possible to survive the year. A slash in budget for the purchase awards was perhaps more significant than even that of the Festival. San Francisco is one of the few - or perhaps even the only - city in the country that has developed a program of acquiring works of art for the enrichment of public offices. This represents such unique concern and interest and recognition of the value of art, such as to place our city to the fore. Again, the Zellerbach Family Fund rescued the program by giving support to the maintenance of the festival and was joined by Home Savings & Loan Association - who initiated a five year purchase program. Each year they will acquire \$10,000 in works of art. With a total of \$15,000 in purchase awards and the granting of several One Man Shows, given by local museums - the festival was enabled to enjoy a happy celebration of its anniversary. The jury for the event was composed of:

For Painting and Sculpture:

Alfred Frankenstein, Art Critic
George Neubert, Curator of Art at the Oakland Museum
Barbara Spring, Sculptor

For Crafts:

Cecile McCann, Editor of "Art Week"
Ernie Kim, Director of the Richmond Art Center
Peter Macchiarini, Jeweler

In administering provisions of the 2% ordinance - providing for the enrichment of public construction - the Art Commission has paid particular attention to the needs of the community and the role of the artists in the neighborhoods. The implementation of the program has

been so successful to date, that the Redevelopment Agency asked to enter into contract with the Art Commission for its services as Consultants to their programming on arts in several redevelopment areas. Accordingly, with the consent of the Board of Supervisors this was done.

The Art Commission awarded contracts to thirty-five Bay Area print-makers on behalf of the new General Hospital. The purchase is for complete editions of specific prints. It is anticipated that each ward in the hospital will have some happy work of art to enhance an environment usually associated with pain and suffering.

Our new gallery has enjoyed growing patronage. It is now the scene of new and exciting exhibits. Of particular note, was an Honor exhibit of the words of Robert Howard and the outstanding work by master printer - Lawton Kennedy. The receptions for the two events were quite gala with music and wine - contributed by the firm of Fromm & Sichel. The facility has likewise, been utilized from time to time, as a concert or theater facility and for meetings of various groups. Fortunately, the Art Commission has been the recipient of benefits from the Emergency Employment Program, and so despite the fact that no money was available for its operation - we were endowed with the services of a curator.

During the year, the emergence of Street Artists became a public issue. The Art Commission played no role in the controversy, although the Commission felt that the street artist phenomena was within historic tradition. The young people's rebellion to our mechanistic era has not only found expression in a concern for the quality of our environment, but in a search for an alternative livelihood to that of industrialized labor. The move to handcrafts is one such response.

The Art Commission was asked, by the Board of Supervisors, to become the licensing agency, when controls were imposed. The Commission did not relish the role, but felt it could not refuse to labor in those fields in which it professes a concern. Although there were promises of an adequate budget to implement the program, the fact is, none was forthcoming. Again, were it not for the Emergency Employment Program the Art Commission would have been in serious difficulty. The Commission has only one staff member to handle the many diversified duties involved in working for the Art Commission, therefore, if we had not been assigned a person through the Emergency Employment Act we would not have been able to fulfill the mandate of the Board of Supervisors.

The Neighborhood Arts Program continued its dynamic program in the neighborhoods. We were pleased to note that the National Endowment for the Arts consider ours to be a model program, one that has brought inquiries from all over the country. Harold Zellerbach gave staunch support to the program, and we were pleased that the city enlarged its measure of financial support.

The program is widely known - not only in the neighborhoods - but by cnetrally established organizations, so that when - for example - the opera or symphony seek to distribute tickets to the neighborhoods, it is done through our program. In April, Eric Reuther departed the program and Stephen Goldstine assumed the joint roles of Program and Administrative Director.

Funds were made available by a grant from the San Francisco Foundation for the placement of an organizer in the Hunters Point Area - a district which was beyond our resources. The organizer hired for the project initiated programs that received broad community support and has brought pleasure and excitement to Hunters Point. Activities in the main have focused on the Milton Meyer Center.

In concluding this report, attention must be brought to the emergence of the Mayor's Inter-Agency Committee for the Arts. The Art Commission is staffing the project. A survey was made, interviews conducted and the results discussed at two Mayor's luncheons; at which time committees were formed to advance those areas of primary concern to the constituency of the Inter-Agency Group. It is too soon to determine the direction, scope or effectiveness of the Inter-Agency Committee, but it is to be hoped that it becomes a dynamic force in the cultural life of our city.



Martin Snipper
Director of Cultural Affairs

9/13/72



COMMISSION CITY AND COUNTY OF SAN FRANCISCO

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ANNUAL REPORT

1975 - 1976

ANNUAL REPORT 1975 - 1976

For 27 years Harold L. Zellerbach, as President, has exercised leadership of the Art Commission. As this report is being written, he has announced his intention of resigning the Art Commission September 1, 1976.

This anticipated change will follow upon a major one that has resulted from the assumption of office and authority by our new Mayor George R. Moscone, and the designation of new Commission members. With the exception of Mr. Zellerbach who was reappointed, the following are members of the Art Commission, their respective roles, and terms of office:

Patricia Ann Carlisle	Landscape Architect	1/15/78
Larry Cannon	Architect	1/15/79
Richard Felciano	Musician	1/15/79
Alfred Frankenstein	Literateur	1/15/81
Evangeline Montgomery	Sculptor	1/15/79
Jacqueline Nemerovski	Lay member	1/15/78
Domingo Rivera	Painter	1/15/77
Roselyne Swig	Lay member	1/15/77
Dmitri Vedensky, Jr.	Architect	1/15/81

The budget for 1975 - 1976 had been prepared under the aegis of the old Commission and so the programs delineated reflected their views of the Art Commission and not that of the present incumbents.

In general, it was meant to continue ongoing programs in the face of an announced "hold the line" fiscal policy. It offered no new departures nor expansion of present activities and the increases suggested were those that resulted from, what is now, a "normal" inflationary spiral.

Our 1975 - 76 budget lost ground, while it represented in total a loss of but \$2, the increases in various programs agregating \$11,988 was offset by the elimination of the Civic Chorale at \$12,000. In other words, in the face of increasing costs, figures were reshuffled to reflect minor increases, while in fact there was a loss. The Art Commission lost the Civic Chorale - an institution 50 years old (established before the Art Commission) - one that has played a continuing role in the musical life of the community and which has been a source of great pleasure to many of our citizens.

It had been announced that in cutting the budget, the wishes of the Art Commission would be respected as to priority of program. The increase in the NAP program at the expense of the Civic Chorale, reflected the priorities of the Board of Supervisors rather than that of the Art Commission. Certainly the Commission had no intention of eliminating the activity.

The following is a 3 year comparison of the Art Commission's budgets. They do not reflect the \$500,000 revenue sharing funds allocated for the acquisition of cultural facilities.

			COMPARISON		COMPARISON
	73-74	74-75	73-74	75-76	74-75
Overtime	427	0	-427	0	0
Contractual Services	1,952	1,985	+33	2,060	+75
Material & Supplies	422	600	+178	700	+100
Curatorial Supplies	0	0	0	800	+800
Employee's Car	75	75	0	100	+25
Municipal Chorus	11,000	12,000	+1,000	0	-12,000
Furthering Visual Arts (Art Festival)	18,000	25,000	+7,000	25,000	0
Special Neighbourhood Projects	1,500	1,500	0	1,500	0
NAP	115,000	115,000	0	124,500	+9,500
Art Gallery	2,500	2,500	0	3,000	+500
Exhibition Equipment	5,000	5,000	0	5,000	0
Membership in Organizations	0	275	+275	275	0
Street Artists	1,000	1,000	0	1,988	+988

Because of CETA employment, the Art Commission has experienced phenomenal growth though temporary in nature. Some of our permanent programs have been staffed through CETA. When the federal program terminates, and indications are that it will by the end of 1976, the Art Commission will have a serious staff problem. Two functions - that of licensing street artists and the care and maintenance of public works of art, were assigned to the Art Commission by the Board of Supervisors. This will require a minimum of 3 (two on the street artist program and a curator). In addition, the gallery needs an attendant and we can no longer function with one secretary.

I see little liklihood of an Art Commission that has functioned with a staff of two since 1932 suddenly being increased by an additional 5 people. Somehow the amount of activity, duties, etc. fails to impress so much as the numbers involved. The Commission will be faced with a problem.

"Pops Concerts"

Our 25th season of "Pops" concerts followed close upon the opening of the new fiscal year. In celebration of Maestro Fiedler's 25 years as conductor, little festivities were planned which included the awarding of certificates, etc.

We have a continuing problem of obtaining dates at the Civic Auditorium. It seems that there is an unofficial city policy to give priority to conventions or privately sponsored meetings. Auditorium management will not permit us to book more than one year in advance whereas private organizations can book as long as three years in advance. Under these conditions our concerts are always imperiled. This year, for example, we could only present eight concerts instead of our usual nine.

Of our eight concerts, seven were sell-outs. This represented an attendance of 54,000 in three weeks. At prices ranging from 50¢ to \$3.75, our total box office amounted to \$112,500. Our soloists included the Preservation Hall Jazz Band, Chet Atkins, Ervin Mautner, Lilit Gampel, Max Morath, and Karen Hutchinson.

Civic Design Committee

The Civic Design Committee was chaired by Commissioner Larry Cannon for the first portion of the year and Commissioner Dmitri Vedensky for the last.

The Committee reviewed 140 submissions. Amongst the items considered were a great number of school projects, continuing airport construction, the Nihonmachi Center development, Park and Recreation projects, Health Centers and firehouses.

The work of the Committee necessitates a great number of meetings and conferences. The city is fortunate in having the devoted services of professional architects contributed at no expense to the city in order to better our environment.

Art Commission Gallery

The Art Commission Gallery "Capricorn Asunder" has attempted to fulfill a need for San Francisco artists. It not only offers them display space, but presents an annual "Award of Honor" retrospective show to one of our distinguished artists. The foreign exchange shows are arranged as a means of securing foreign exhibits for our local artists. The Commission charges no commission for the sales of work. We do not handle sales but refer clients to the artists.

During this past fiscal year, Louis Siegreest received a major Honor showing. In addition, Lawrence Compton Kolawole and Theodore Polos had one man shows, Clare Ernie Trumble and Arthur Carraway a joint showing, while groups consisted of a Bicentennial Landscape

and Black and White Drawing shows. Two exchange shows involved 5 artists from Jalisco, Mexico and a major "Japan Now" showing of 130 artists. A total of 190 artists were displayed in our gallery during the year.

The gallery is maintained by a CETA employee. The direct cost to the city was \$1,988, and represented expenditures for materials, paint and printing of announcements.

Art Festival

This year's San Francisco Art Festival was a large and widely attended exhibition. Civic Center Plaza, bordered by Larkin, Grove, Polk, and McAllister Streets, could hardly contain 1200 artists and their works and 250,000 visitors.

A record \$16,000 had been awarded in Purchase Prizes by the City and by Home Savings and Loan Association and the McPherson's special award. (This is the last year that Home Savings will contribute their support of \$10,000.)

Present at the opening ceremony at noon, Wednesday, September 24, 1975 were Acting Mayor Al Nelder, Art Commission President Harold L. Zellerbach and Commissioners Ruth Asawa, Anita Martinez and Larry Cannon. Acting Mayor Nelder, officially opened the Festival, then presented the Art Commission's Award of Honor to the distinguished painter, Louis B. Siegriest, Dean of the California landscape painters.

Enthusiastic response was also given to several special exhibits of the Art Festival -- among them, the McKenzie and You-nee Paik one man shows of paintings and the large mural by John Wherle and John Rampley which was on the south field; also the Synanon Pavilion under the trees.

A visitor from the Governor's Office, Mr. Jacques Barzaghi, was impressed by the magnitude of the show, and the quality of the entries. He is considering applying the concepts of the Art Festival throughout the State of California.

Despite the successes of these special exhibits, it was almost inevitable that an outdoor art exhibition of this size should have its problems. We received the same complaints of stolen works - about five this year.

Last year's suggestions for the 1974 Festival were applied and improvements made. One screening day for crafts and one for fine arts were successfully continued, but we were still unable to avoid the long waiting periods for 3,000 to 4,000 artists, who - as in past years - were on the sidewalk in front of the Art Commission hours before the opening time for screening at 10 a.m.

Whatever is decided for future Festivals, we cannot overlook the merits of this year's exhibition.

Civic Chorale

In my prefatory remarks I commented upon the exclusion of the Chorale from our budget. We did however receive \$10,000 from the Hotel Tax. Essentially, the Chorale is no longer a city function, since as a private venture it could have received the funds as do other community groups. The Art Commission is simply the conduit at this point. It is our intention to lend every effort in re-establishing the chorus as a civic venture.

As always, the Chorale performed at two of our "Pops" concerts. In addition, it gave a standing room only performance of Beethoven's Missa Solemnis in December, and a performance of Handel's "Solomon" in March.

A first West Coast performance of John K. Paine's "American Mass" was given at Mission Dolores in May, and , in addition, over 25 performances were given all over the city by the Civic Chorale Chamber Group.

Street Artists Program

The Street Artists Program is in a constant state of flux. New problems and conditions constantly arise necessitating new legislation - both as ordinances and as charter amendments.

The Art Commission has served in an administrative capacity only. As a result, our staff of two who implement the program are subject to abuse from the street artists who are frustrated and unhappy with the restrictions imposed.

During 1975, the Street Artists Program administered Article 24.1 which provided a review of craftpeople's works and the collection of an annual \$20 fee. On December 4, this law was repealed by Proposition "L" which is practically a restoration of the first street artist legislation (1972). The new law requires us to not only screen the works but to collect the fee: \$20 for a certificate every three months.

TOTAL COLLECTIONS OF REVENUE - JULY 1, 1975 to JUNE 30, 1976:

Funds Collected:

\$14,520 (Tax Collector - 7/1 to 12/4/76)
\$42,520 (Collected by the Art Commission 12/4 to 6/30)
\$57,040 Total

Licenses Issued:

726 Certificates(7/1 to 12/4/75)
1,297 Certificates(12/4 to 6/30/76)
829 Renewals(12/4 to 6/30/76)
2,852 Total

All fees have been deposited in the General Fund.

The provision of sales spaces is far short of the demand of artists. The Board of Supervisors designated only 475 spaces (on a temporary basis); there are approximately 1,000 artists competing for the spaces. The responsibility of assigning spaces was delegated to the Art Commission in December who then established a voluntary lottery committee. At present, the committee conducts a lottery for 400 artists who are competing for 70 viable spaces in the Fisherman's Wharf area.

The Street Artists Program has been under pressure by those artists already certified, calling for a halt to screening newcomers. The backlog of applicants grew from 300 to 500, as our budget of \$2,000 expired in December and we were unable to hold a regular schedule of screenings. It is, however, to the credit of the screening committee (the Advisory Committee of Street Artists and Craftsmen Examiners) that three screenings were held on a voluntary basis - reviewing the works of some 250 artists.

Anticipating the expiration of our budget, we submitted a supplemental for \$1,000 in December. Concomitantly, we drafted a proposal for a total revenue fund of certificate fees to cover all costs of the program - the Advisory Committee, office expenses, and the salaries of two Street Art Inspectors (a need felt by the Board of Supervisors, the Chamber of Commerce, the Police Department, the Street Artists Program, and the artists themselves).

At the start of the year, however, the Mayor's Budget Analyst advised us to cut back our supplemental to the costs of the telephone and postage only. We trimmed our supplemental to \$300 and received that amount - enough to cover only the telephone and postage.

At the close of the fiscal year, the Street Artists Program found itself caught in between the fire of street artists who wanted restricted screenings, street artists waiting to be screened, an insufficiency of funds that would have enabled us to continue screening, and the Board of Supervisors unwilling to increase funds, pass legislation providing for a funding source, or to increase the number of places in which work could be sold.

Neighborhood Arts Program

During the past fiscal year the Neighborhood Arts Program continued supporting the city's artistic and cultural elements by offering a variety of technical and organizational services to community artists and art groups at no cost. NAP's printing and design department produces as many as eight colorful flyers daily announcing local art activities. Printing and Design rolls off about 120,000 pages monthly. The Program's five-member technical crew supplies sound systems, portable stages, lights, projectors, muscle and ingenuity for an average 20 neighborhood performances, fairs, festivals, and other activities a week. Last year 143 performing arts groups used the Neighborhood Arts Theater on the University of California Extension campus in San Francisco for performances, rehearsals, and workshops. Through its arts information service NAP published and distributed the city's first "San Francisco Community Arts

Resource Directory," a 54 page booklet listing 270 community arts groups, organizations, and services in the city. The Public Information Coordinator also produced a new edition of the 32 page guide to no-cost publicity, "How to Manipulate the Media." Nearly 2000 of these booklets were distributed free to community arts groups and service organizations engaging local artists in benefits and other events. The Coordinator also consulted directly with 45 groups about their publicity and public relations needs.

Beyond his many administrative and programming duties, NAP Director Stephen Goldstine and the Program's two CETA proposal writers assisted writing and researching 200 grant proposals for community artists. Representatives from another 75 organizations attended how-to sessions and grant proposal writing and obtaining tax-exempt non-profit status. Goldstine and his administrative assistant aided 100 groups in obtaining permits for outdoor performances gliding through other municipal procedures.

The Program's District Organizers and Workshop Coordinators delivered assistance to the following neighborhoods and special communities: Mission, North Beach/Chinatown, Hunter's Point/Bayview, Sunset/Richmond/Marina, Japan Town, Western Addition, South of Market, Noe/Eureka Valleys, American Indian Art Workshop, Haight-Ashbury. The Workshop Coordinators established 314 free workshops and classes in performing, literary and visual arts for people of all ages and from beginning to master-class levels. Seven District Organizers plus NAP's Festival Organizer and Dance Coordinator attend countless meetings to assess a neighborhood's artistic needs, and they facilitated almost 500 fairs, festivals, art activities, and special events.

Community Cultural Facilities

The Art Commission had received a total of \$1,500,000 by the end of fiscal year 1975 - 1976. During the course of the year the following allocations were made:

\$75,000.00	-	construction of classrooms at the Exploratorium (Marina)
\$229,850.00	-	purchase of 934 Brannan St. (South of Market)
\$280,000.00	-	purchase of 762 Fulton St. (Western Addition)
\$45,000.00	-	equipment (sound and light) for use of community groups and centers
<u>\$35,000.00</u>	-	contract for services with Precita Center (Mission)
<u>\$664,850.00</u>	-	total

Allocations have been considered for the following communities dependant upon the Real Estate Department finding suitable sites: North Beach/Chinatown, Potrero Hill, Mission, Richmond, Haight-Ashbury, Sunset, Noe Valley, and Ocean View.

CETA

In cooperation with the Mayor's Office of Manpower, NAP employs 120 visual artists, performers, poets, and technical aides through the Comprehensive Employment and Training Act. They are serving a dozen hospitals, prisons, and health centers, three child-care centers, 14 Recreation and Park Department sites, 40 public schools serviced by the Alvarado Art Workshop Program, Inc., 15 community service clubs, church centers and community radio stations, six museums and community galleries, 15 neighborhood cultural facilities and eight festivals, workshops and art-related conferences. In 1975-76 they completed 36 murals, were planning or progressing on 17 more, consulted on another 17 community murals and assisted directly on six others initiated by neighborhood artists.

CETA artists have spawned six pilot experiments integrating the arts and social service or education fields. Each has attracted its own government, foundation or private funding. The Tale Spinners is a theatrical troupe geared to the special needs of elderly citizens. The Pickle Family Circus is an old-fashioned one-ring circus that is raising funds for many community child-welfare and other community organizations. Make-A-Circus creates one-day children's events in neighborhoods. Circus day is preceded and followed by free workshops in mime, costuming, painting, and other circus related arts. The activity is intended to stimulate each community to initiate its own annual festival. The San Francisco All Star Big Band is performing a survey of big band jazz from Count Basie and Duke Ellington to contemporary composers. A twenty piece professional orchestra, They perform in schools, community and professional settings. The Dance Film Festival drew 2000 people to eight evenings of dance through film, still photography and video tapes. The new annual event stimulates public interest in dance and gathers San Francisco's growing dance community so they may exchange resources, ideas and energies. The event is produced in conjunction with Lone Mountain College. The San Francisco Blues Festival drew 7000 people to McLaren Park's Amphitheater for two days of indigenous black American music. The Bay Area is a major blues music center for the nation, and all of the festival's participants reside in this region.

2% Ordinance (Art Enrichment of Public Buildings)

During the course of the year works of art for the San Francisco General Hospital's new Medical Facility were received that had been contracted for fiscal year 1975-76. In addition, the Art Commission's Accession Committee purchased 10 paintings from the Bicentennial Landscape Show at a cost of \$9,850.

Firehouse Engine #13 provided \$24,000 for art work. The artists who were approved are: Ray Sells, Henri Marie-Rose, and C. B. Johnson.

The Community College District has set aside \$84,000.00 for works of art for its Downtown Center. Artists selected are Cynthia Grace and James Grant.

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The above report covers the ongoing programs of the Art Commission. It does not include, however, special events of the Art Commission that were conducted during the year.

The Art Commission, in March, joined with the San Francisco Symphony in obtaining funds from the National Endowment for the Arts to provide a residency for the composer William Russo of Chicago. During his year's stay in San Francisco, he conducted music workshops for the Neighborhood Arts Program and composed an opera to perform specifically in the streets of our various neighborhoods. Hopefully, Western Opera will consider putting it on in the next fiscal year.

In 1954 the Art Commission conducted a survey to determine which works of art in storage could be placed in public places. As a companion activity and independently of contractual requirements, the Surveyor made a compilation of all works of art in public places and issued it in a limited number of mimeographed books. It received wide acceptance and SF proved to be the first city to inventory its artistic possessions.

By arrangement with the Director of Public Service, the book was brought up to date and reissued in this past fiscal year. It is now on general sale to the public.

The Art Commission this past year commissioned a number of American writers to prepare scripts that were to be incorporated in several evenings of theatre.

This was done, and ACT acted as producer for the event. A grant of \$30,000 was given by the San Francisco Foundation to further the project. The first evening was entitled "America - More or Less" and represented, in its content, contributions by minority writers such as Frank Chin, the eminent Black writer LeRoi Jones, and the American Indian, Leslie Silko.

Unfortunately, the play was not well received and consequently did not enjoy a protracted run. This, of course, is not unusual in theater, and in hindsight one may always come up with "correct" reasons. Nevertheless, it was the first effort by the Art Commission in theater and an evening of theater in which White, Black, Chinese, and American Indian playwrights participate in a joint effort is, in itself, an achievement of sorts

In October the Art Commission presented, at the Orpheum Theatre, four performances of the Kappa-za, who were on their first American tour. Kappa-za are over life size puppets (the puppeteer is inside and manipulates facial features by a sophisticated mechanism) who performed, on this occasion, "Snow White and the Seven Kappas". Kappas in Japanese mythology are water sprites.

The admission fee was kept at minimal dollar and the performances were sold out. The Art Commission broke even in its presentation.

Prepared by Martin Snipper, Director

August 1976



COMMISSION CITY AND COUNTY OF SAN FRANCISCO

DEC 11 1979

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Fiscal year 1978-1979, the first year under Proposition 13, brought significant changes and problems to the Art Commission. It obviously affected all city agencies, but Art has traditionally been the first to suffer and the last to benefit when budgetary problems present themselves.

As a result of budget reductions, this year for the first time in its 31 year history, the Art Festival introduced a fee system which it charged participating artists. The Municipal Concert budget (an item provided for within the Charter) was slashed by virtue of the Mayor's Declaration of Emergency. The Neighborhood Arts Program was also greatly reduced and the Commission maintained its administrative capabilities only as a result of CETA employment.

Without the support of the Hotel Tax, National Endowment for the Arts, and private foundations, the Commission could well have been reduced to a negligible role. City support has never been adequate but now we are approaching a new low. Measures taken in terms of our programs are designed as survival gestures, but it is clear that the future of the Commission will be contingent upon the City giving recognition to the Arts as a significant element in its priorities.

During the course of the year, Commissioner E.J. Montgomery, the sculptor member of the Commission, moved from the Bay Area thereby tendering her resignation. Commissioner Larry Cannon, Architect, who contributed so much to the Art Commission over an extended period of time, likewise resigned, and Commissioner Marjorie Stern joined the Commission as an ex-officio member by assuming the mantle of Maurice Englander as President of the Library Commission. He contributed immeasurably during his limited tenure.

The enclosed brochure, is an exposition of the role and activities of the Art Commission, and because it is relatively current and covers those activities which comprise fiscal 1978-79, it will serve as a part of our annual report, together with the following additions and comments.

* * *

As stated earlier, the Art Festival survived by virtue of a small grant from the Hotel Tax, a grant from the Zellerbach Family Fund and the institution of a fee for participating artists. The latter was established only after consultation with various art groups, and it marked a significant departure from the past history of the Festival. In principal, it was a step backward.

The vast majority of the artists do not sell, nor do they anticipate selling - but rather exhibit because they believe in the Festival as a public display of the creative energy of our community. A fee places the artists in the position of funding their own profitless display, when

in fact they are rendering a public service. It is, in essence, a self-imposed tax.

Despite the fact that the artists willingly contributed in order to make the Festival possible (or so they thought), in fact, the Board of Supervisors required that the moneys be deposited in the General Fund and they were then not made available to the Art Commission until long past the time of the event. Subsequently it required additional paperwork and legislative action in order to retrieve the funds.

Serving as Jurors of the Festival were:

Fine Arts:	Elisa Leptich	Crafts:	Ruth Braunstein
	George Neubert		Ernie Kim
	Rene Yanez		Elsi Stucki

Purchase Awards were made to the following artists:

Fine Arts:	Elizabeth Bush	Luis Ramirez
	Lasrence J. Herrea	Terry Lim
	Mary Ann Helmholtz	Tom Meisenheimer
	Stephen McMillan	Craig Henry
	George Poliakoff	Cathleen Daly
	Eleanor Rappe	James Bolton
	Xavier Viramontes	Dennis Beall'
	Peter Baczek	Stan Washburn
	Terry Woo	
Crafts:	Mollie Popeney	Andrew Bergloff
	Diana Flyr	Gary & Virginia Holt
	Larry Murphy	Randy Strong
	Michael Cohn	Raymond Pelton
	Ann Puski	

In addition, Award of Honor shows were given in the Art Commission's Capricorn Asunder Gallery, to Antonio Sotomayor, painter and Kay Boyle, writer and poet.

The Festival was again held in the Civic Center Plaza and opened by Mayor Moscone on September 27 and ran through October 1. Many groups performed and entertained the audience contributing to the gaiety of of the event. Attendance was at its usual level with approximately 150 to 200,000 people.

* * *

The Capricorn Asunder Gallery, the City's best lit exhibiting space, apart from our museums, offered the following exhibits during the course of year:

- Pilipino Show
- Political Poster Show
- December Painting Show
- Photography & Graphics
- Three Painters Show
- Art Grant's Retrospective
- Three Painters Show
- Four Sculptors Show
- San Francisco 6-Pack

The Gallery has proven of inestimable value to the Artists and community. This year's allocation of \$4,000. barely covered minimum maintenance and were it not for the CETA Program, it would have been impossible to keep the doors open. Because the City's Museums have seemingly made it a policy not to display the work of local artists, the Art Commission's Capricorn Asunder Gallery has become the sole manifestation of city support and commitment to its resident Art Community.

* * *

During the course of the year, the Commission completed its acquisitions of art for the County Hospital, in accordance with the provisions of the Administrative Code which provides up to 2% of the cost of construction for Art Enrichment of new public structures. This represented by far, the largest project undertaken hereto, under the provision of the ordinance. A handsome catalogue of this outstanding collection of Bay Area art has been published and is being sold by the Friends of the General Hospital. Over 170 artists are represented, and the number of art works (including complete editions of commissioned prints), are in the hundreds. The media runs the gamut of art expression - sculpture, weaving, mosaics, painting, prints and murals, etc.

Other art enrichment projects include the International Airport. However, this will not be completed for some time.

* * *

The Art Commission has been mandated the responsibility of maintaining public works of art as well as cataloging them. The sum appropriated was only sufficient for re-framing and re-matting easel works. No funds have been provided for major restorations.

Staffing for our conservator and cataloguer has been provided by the CETA Program. For the first time the Art Commission acquired the services of someone who could locate, record, index and photograph the large Art Commission collection which has been loaned to various public offices. Precisely at that time when it would seem that our long held ambition was to be realized, CETA employment in this category was eliminated and the project remains uncompleted. Obviously with instructions to decrease our budget, there is no likelihood of acquiring staff for this purpose.

* * *

The Civic Design Committee chaired by Dmitri Vedensky, A.I.A., lost the services of Commissioner Larry Cannon AIA, who resigned in January 1979. No replacement was appointed for the balance of the fiscal year, which added considerably to the difficulties and discomfort of the committee.

During the course of the year, the Commission reviewed 101 architectural submissions. Among the significant and time consuming reviews, were those of the new Moscone Convention Complex, Airport Terminal construction and reconstruction projects, an addition to the Hall of Justice, the proposed

waterfront promenade between piers 14 and 22, and numerous Recreation and Park Commission developments.

The Committee is sorely in need of a staff person to review and follow through on Art Commission recommendations. The difficulties encountered with the Pier 39 development are directly attributable to the lack of staff to oversee compliance with Commission approvals. The Commission has budgeted a part time position in the past but it has always been eliminated.

* * *

The Street Artists Program has always represented a problem to the Art Commission, since our role is purely administrative with little authority to alter the program in direction, quality or dimension.

This past year 600 certificates were issued, and recertified at regular intervals. At year's end (fiscal) 1200 street artists were waiting to be screened and certified; some waiting as long as three years.

While the Supervisors have approved the establishment of a Revenue Fund for the operation of the program, its implementation has been held in abeyance despite the evident need for street art inspectors who are to assure compliance with City requirements.

* * *

Under the emergency declared by the Mayor, the municipal concert budget mandated by the Charter, was reduced in order to provide for the Neighborhood Arts Program. The Art Commission had as conductors - Norman Leyden, Carmen Dragon and Henry Mancini. Soloists included the world-famous harmonica player, Larry Adler, Mel Torme, San Francisco dancer Noel Parente and San Francisco pianist Dino Gianopoulos.

Despite the variety, fame of soloist and popular repertoire, the Pops simply did not draw without the charismatic presence of Arthur Fiedler. It is quite apparent that the "Pops" audience must be rebuilt and weaned away from their memories of Fiedler to the acceptance of new conductors.

* * *

The enclosed two Neighborhood Arts Program reports were prepared for the National Endowment for the Arts. Nevertheless, they will serve as a report for the fiscal year 1978-1979 since they are predicated upon the program activities for the year.

We are greatly concerned as to the future of the program, because as government support diminishes, we cannot look to an increase of private foundation support.

Private foundations simply do not feel that they should be supporting public agencies which is the role of government.

* * *

Unless and until government views the role of public art agencies as an indispensable activity, the future of Art Commissions statewide, and ours as well - is in jeopardy.

The Art Commission knows that it fulfills a community need - irrespective of the controversy we occasionally arouse. We would welcome the challenge of a charter proposal that would guarantee a basic support for our programs. It may well be that the priorities of government are not those of the public and we would welcome the challenge of giving our populace the opportunity of expressing themselves - ere the Art Commission is reduced to an inactive and meaningless role.

A handwritten signature in dark ink, reading "Martin Snipper". The signature is fluid and cursive, with the first name "Martin" and the last name "Snipper" clearly distinguishable.

Martin Snipper
Director of Cultural Affairs



COMMISSION CITY AND COUNTY OF SAN FRANCISCO

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ANNUAL REPORT

1980 -- 1981

Art Commission
Annual Report ... 1980-1981

COMMISSION MEMBERS:

Ray Taliaferro, President

Alfred Frankenstein, Vice President

Dmitri Vedensky, Second Vice President

Vernon Alley

Scott Beach

resigned - replaced by William Paterson

Blanche Brown

Robert LaRocca

Richard Mayer

Jacqueline Nemerovski

Piero Patri

Peter Rodriguez

Roselyne Swig

Representation:

Lay member

Literateur

Architect

Musician

Theatre

Dancer

Landscape Architect

Sculptor

Lay member

Architect

Painter

Lay member

Ex-Officio members:

Mayor Dianne Feinstein

Eugene Friend, President

Walter Newman, President

Raye Richardson

Toby Rosenblatt

Recreation & Park Commission

Fine Arts Museums

President, Library Commission

President, Planning Commission

Joan Ellison, Director of Cultural Affairs

ANNUAL REPORT -- 1980-1981

The Art Commission, a department of City and County Government, has been in existence for 48 years -- it was established by City Charter in 1932. One of the oldest Commissions in the country, it achieved national acclaim with the establishment of its Neighborhood Arts Program in 1967. Annually the Commission presents the Arts Festival in Civic Center Plaza and the Municipal Symphony "Pops" concerts in the Civic Auditorium. Mandated duties include the "civic design review" and jurisdiction over expenditure of monies (outside the museums) for art and music; see attached copy of Charter Section 3.601. In 1973, the Art Commission was charged with the operation of the new Street Artists Program; this program has continued to grow over the years and is a self-supporting program. In 1967, an ordinance passed by the Board of Supervisors established the "Art in Public Places" program (or, as it is more commonly referred to, the Art Enrichment Program). A description of current projects is contained within the narrative.

Since the early 1960's offices of the Commission have been housed at 165 Grove Street; these offices were destroyed by arson in November 1980. Temporary space was obtained in the War Memorial Building until June 1981 when the Trustees of this building insisted the Commission move out of the facility. Unable to obtain funds for rent money, the Commission in a search for "free" space moved to 501 Army Street - a building owned by the Port Commission. In spite of difficulties inherent in the above situation, staff continued to function and program.

Art Commission
Annual Report

page 2 -- 1980-1981

Staff:

Since its establishment in 1932, the Commission permanent staff had been comprised of two positions; with the budget approval for 1980-1981, the Commission received one additional position. Through the Office of Equal Opportunity Council we were able to place three senior citizens in part time positions; one acted as receptionist, one as gallery attendant and one as account-clerk. This assistance has proved invaluable particularly with the reductions in and final deletion of the CETA Program. The staff employed through the CETA program had filled many positions in our Cultural Centers and their loss necessitated a re-evaluation of Art Commission programs, particularly the Neighborhood Arts Program.

PROGRAM INFORMATION

CIVIC DESIGN REVIEW:

Committee: Chairman Dmitri Vedensky, Commissioners Piero Patri and Robert LaRocca.

This Committee continued to meet regularly every month. During the course of the year 120 projects were presented for review and subsequent recommendations for action by the full Art Commission.

Projects included major submissions such as reconstruction at the San Francisco International Airport, Wastewater Program, the Embarcadero Promenade, Handicap Ramps at City Hall, Library and the Museums, the Produce Market, Pier 3.

Revocable Encroachment Permits and playground renovations were also considered. This design review process covered construction of approximately \$300 million of work in San Francisco.

Art Commission
Annual Report

page 3 -- 1980-1981

MUNICIPAL SYMPHONY "POPS" CONCERTS

Music Committee: Chairman Vernon Alley, Commissioners LaRocca and Taliaferro. Seven "Pops" concerts were presented in July 1980 in the Civic Auditorium. These concerts resulted in an overwhelming response from their audiences. An average attendance of 6,000 convinced the Commission that these concerts were greatly appreciated. The San Francisco Symphony was again contracted for their services and conductors included Henry Mancini, Norman Leyden and Erich Kunzel. Guest artists included such luminaries as Miss Sarah Vaughan and the Manhattan Transfer, local group Turk Murphy & his band; a salute to Irving Berlin and an Evening of Rodgers and Hammerstein all proved extremely popular.

STREET ARTISTS PROGRAM

Committee: Chairman Ray Taliaferro (President) and Commissioner Meyer. Two major achievements during the year were -- a recognition of quality arts and crafts within the program and, a concerted effort to restore the program to its original purpose of providing artists with the opportunity to sell works "of their own creation". A major problem faced the program with the loss of the Street Artist Inspector; no funding was available for the re-filling of this position and without her presence on the streets "wholesale selling" of commercially manufactured items was observed in the major market areas. In response to Mayor Feinstein's concerns, President Taliaferro suggested a complete revision of the street artist law. The Art Commission approved establishment of a Special Advisory Committee to Draft Street Artist Legislation.

Art Commission
Annual Report

page 4 -- 1980-1981

The Committee was comprised of : four street artists, three store merchants, one consumer-resident, one Art Commissioner and one representative of the Mayor's Office. Six months were spent in hearings which analyzed the present law and re-drafted legislation for the ballot. Final recommendations from this "Blue Ribbon Committee" were approved by the Art Commission in May 1981 and contained primarily, the following: a statement of purpose of the program; a definition of the term "handcrafted item"; the addition of two street artist members to the screening committee; a stronger screening procedure; a limitation on the number of certificate-holders to the number of sales spaces; an increase in the certification fee from \$80 to \$135 a year; option for the artist to renew on a quarterly or yearly basis; and a renewal grace period. It later was learned that most of these recommendations could be adopted by the Art Commission under the present law.

During the course of the year the Commission adopted an exclusive lottery space-assignment system for the Leavenworth Street portrait artists and, with the Board of Supervisors approval, ratified United Nations Plaza as a designated street artist sales area.

606 artists were licensed in 1980-81 including 162 new certificate holders who had been on the waiting list for 1-1/2 to 2 years.

The Street Artists Award Program instituted in the last fiscal year, continued this year with certificates awarded for outstanding work.

VISUAL ARTS PROGRAMS

..... Annual Arts Festival
..... Capricorn Asunder Gallery
..... Art Enrichment Programs
..... Mural Program

Committee: Chairman Alfred Frankenstein, Commissioners Mayer and Rodriguez

Art Commission
Annual Report

page 5 -- 1980-1981

Annual Arts Festival

Planning for the Festival was delayed due to the early information received alerting the Commission that funding for the 34 year old event was to be eliminated from the Art Commission budget. However, a last minute decision by the Commission to utilize the Publicity & Advertising Fund allocation of \$9,600 and the anticipated fees, allowed the Festival to be presented - although in a much reduced format. A meeting took place with interested craftspeople with a recommendation made that in order to save the festival fees for crafts would be raised from \$75 to \$150.

The Festival took place in September 1980 in Civic Center Plaza.

Festival Jurors included: Modesto Lanzone, Philip Linhares, Peter Rodriguez, Richard Marquis, Lillian Elliot and JoAnne Ruff.

As no funds were allowed for the acquisition of art work, major emphasis was placed on the selection of artists to receive the Award of Merit certificates.

These awards were presented to the following:

Fine Arts: Jim Colclough, Mary Ann Helmholtz, C.G.Farr, Younhee Paid, Micheal Almaguer and Weyman Lee.

Crafts: The Cloisonne Collection, Esteban Prieto, Steven Friedlander and Ron Judd.

Educational Exhibits: Jewish Home for the Aged

Special: California Society of Printmakers, Renee Harwin and Douglas Heine.

Opening ceremonies for the Festival were held on stage and presided over by Mayor Feinstein. Award of Honor certificates were presented at this time by the Mayor to painter, Irving Norman, and poet, Anne S. Perlman.

In conjunction with the Festival, the Award of Honor Show opened in the Capricorn Asunder Gallery with a display of Irving Norman's paintings. An

Art Commission
Annual Report

page 6 -- 1980-1981

exhibition of Ms. Perlman's printed poetry was displayed at the same time in the Civic Center Library.

Capricorn Asunder Gallery

Approximately 300 artists competed for the honor of exhibiting their work in this very fine gallery space. As a result of the screening seven shows were awarded.

The exhibition schedule was severely disrupted by the fire which devastated the Art Commission offices next door, however, all works were removed from the gallery without suffering any damage. Unfortunately, works stored in the back of the gallery and in the basement were not so lucky. Several works were damaged by smoke and water. The Fire Department were extremely helpful in assisting us to remove all property from the flooded areas. The gallery was cleaned and re-painted and the remainder of the exhibition schedule was completed.

Art Enrichment Program .. allows to the Art Commission an allocation of up to 2% of the cost of construction on city property.

(a) San Francisco International Airport, North Terminal ... this is the largest project thus far. \$1.7 million was allocated as a result of the existing legislation. A special Joint Airport/Art Commission committee was constituted to oversee this project comprised of: Chairman Alfred Frankenstein, Art Commissioners Dmitri Vedensky and Richard Mayer; Airport President Ruth Kadish, Airports Director Richard Heath, and Director of the San Francisco Museum of Modern Art, Henry Hopkins.

Major installations took place this year with sculptures by Bruce Beasley and

Freda Koblick. A total of 44 art works were installed in specially designed vitrines to ensure safety and protection. Public response to the installations has been extremely favorable.

Collaboration between Art Commission and Airport Exhibition Office staff was a vital link in the execution of the program to date.

Prior to the last phase of this project, an overall assessment will be made of the collection.

(b) George R. Moscone Convention Center ... here again, a special Joint Committee was established to ensure that art works for this important site be of the highest caliber. This committee was chaired by Art Commissioner Dmitri Vedensky with Commissioners Meyer and Rodriguez; other members included Charlotte Berk, President of the Redevelopment Agency; Henry Hopkins, Director of the San Francisco Museum of Modern Art; Robert Johnson, Curator-in-Charge-Achenbach Foundation for Graphic Arts, and Byron Meyer, Collector.

The Committee met for the first time in October 1980 to establish the parameters of the program. A decision was reached to invite 30 artists from around the nation, to participate in a competition. Twenty-two artists accepted the invitation to participate in this major competition. After extensive deliberations the following six people were awarded commissions in June 1980: Robert Arneson, Sam Gilliam, Tom Holland, Katherine Porter, Gustavo Rivera and Paul Wonner. It is hoped that all works will be in place by the opening of the Convention Center in December 1981.

(c) Suburban Facility - San Francisco Water Department, Millbrae.

The members of the Visual Arts Committee collaborating with the architects of the structure chose Carmen Lomas Garza to execute an 8 panel project

comprised of 7 paintings and 1 graphic panel depicting the origins of San Francisco's water sources with emphasis on the Hetch Hetchy Water Project and its developmental impact on the City. The aim is to capture and depict the historical significance of water resources in San Francisco. Sculptor Joseph Flusky was chosen to execute a polychrome steel sculpture to be placed in the second atrium of the Millbrae structure.

(d) Mural Program.

The Art Commission's Visual Arts Committee continued to review designs for murals to be painted in various city locations; funding to be provided in many instances by the Office of Community Development and the Housing Authority. (See page 11 for a list of murals executed this year.)

Negotiations were initiated between the Art Commission and the Housing Authority to establish agency responsibility for murals accepted for painting on their property.

This program is administered by the Mural Resource Director who provides many services to agencies and artists; funding for this position is made possible through an allocation of administration costs from the various agencies involved.

NEIGHBORHOOD ARTS PROGRAM

Committee: Chairman Taliaferro (President), Commissioners Vedensky, Nemerovski and Paterson.

Director of the Neighborhood Arts Program, Mark Denton submitted his resignation one month into the new fiscal year; Alfonso Maciel was appointed Acting Director, a position which was confirmed a few months later.

Major emphasis this year by the new Director of N.A.P. has been placed on the re-structuring of the program - an obvious need due to funding reductions.

Art Commission
Annual Report

page 9 -- 1980-1981

Activities such as the Blues Festival, the Mural Resource Center and S.C.R.A.P. (Scroungers Center for Reusable Arts Parts) were re-structured in such a way as to remove the burden of financial support from the N.A.P. budget while still maintaining the activities for the good of the communities we serve.

The CETA Arts Program, which had provided personnel necessary for the full operation of the Community Cultural Centers and Support Services for the Arts (as well as many local community arts groups), was eliminated - a great blow to community arts. Municipal funding was not available to make up the loss suffered in staff and program revenues. Therefore, it was obvious that if the Centers were to survive, a different approach had to be effected. Non-profit organizations (Friends of .. groups) were encouraged to take on an increasing level of responsibility for the programming and fundraising aspects of the Neighborhood Arts Program. In fact, the budget did not allow for any programming monies whatsoever -- a drastic change since the program's inception in 1967.

Local foundations confirmed that we were headed in the right direction with the proposal to establish a Neighborhood Arts Consortium to be comprised of representatives of .. Friends of the Arts, Friends of the Western Addition Cultural Center, Friends of the Mission Cultural Center, Friends of Support Services for the Arts and Bayview Hunters Point Community Artists Inc.

The Consortium will work towards establishing a three year plan of operations and funding strategies concurrent with taking on the responsibility for delivery of in-house cultural programs.

In spite of the above outlined difficulties, the Community Cultural Centers continued to operate and to present cultural programming in their communities.

Art Commission
Annual Report

page 10 -- 1980-1981

Neighborhood Arts Program activities

BAYVIEW OPERA HOUSE:

11 classes/workshops in dance, theatre, photography and voice (choral) with average attendance of 10 to 20 people per workshop.

Conducted by: Danny Duncan, Mary Booker, Julia Middleton,
Michael Rothstein and Ruth Williams.

9 plays were produced with an average of 7 performances per play.
Average attendance per performance - 150.

Season highlights: Danny Duncan's "Window of a Child" and "Generations"
Ruth Williams' "Voodoo Queen"
Mary Booker's "Ceremonies in Dark Old Men".

The Summer Youth project, with the assistance of the San Francisco Council of Churches, was extremely active and productive.

WESTERN ADDITION CULTURAL CENTER:

30 classes/workshops were offered by the resident companies, including: dance, drama, visual arts and media (video and photograph).

Conducted by: Wajumbe Dance Co., Inner City Cultural Center, Grand Illusions Video Collective, Judy Shannon's Children's Art Factory and the Williams Art Co.

Program highlights: Black History Month (February 1981) with special events including drama master classes by Bea Richards, and the third annual Summer's End Festival - a community wide celebration.

7 exhibitions in the Sargent Johnson Gallery; average attendance 300 people per month.

13 plays produced in the Buriel Clay Memorial Theatre, with an average attendance of 7 performances per play; average attendance, per performance, 85 people.

Children's Art Factory provided a lunch program during the Summer for the children of the Western Addition area.

Special events included the presentation of the Dance Repertory Theatre of Trinidad and Tobago.

MISSION CULTURAL CENTER:

112 classes/workshops offered in 3 workshop cycles, with special emphasis on youth oriented instruction during the summer months. Classes were offered in Dance - modern Tahitian, Brazilian, Mexican, dancercize, etc.
in Music - ensemble, flute, theory, piano, voice.

Art Commission
Annual Report

page 11 -- 1980-1981

Mission Cultural Center cont..

in Graphics - layout and design, silkscreen and production.
in Visual Arts - painting (beginners, intermediate and advanced),
mural, life drawing and still drawing.

(Some of the above classes are accredited at San Francisco State University)

Galeria Museo .. presented 12 major shows and 7 'side shows'; of particular importance were: Group Show of Chilean Artists, Mission Painters Collective, Carlos Loarca, Patricia Rodriguez, and the historic show of the works of J. G. Posada. Average attendance - 900 people each show.

SUPPORT SERVICES FOR THE ARTS .. SOUTH OF MARKET CULTURAL CENTER:

Technicians Bank: served over 300 organizations by providing lighting equipment, sound equipment, truck use, portable staging and technicians.

Graphic Services: provided posters, leaflet and design services to over 400 organizations.

Costume Bank: served 195 clients (organizations & individuals) by providing costuming for theatre, dance and special events.

Mural Resource Center: served 210 clients (organizations & individuals) by providing technical assistance, materials, scaffolding and administrative support.

Murals painted during the year include the following:

Excelsior Playground
Mission High School
Balboa High School
St. Peter's School
Randall Junior Museum
North Beach Housing
Hawthorne School
Filipino Education Center
St. John's Church

Note:

Due to the code violations against the Western Addition, Mission and South of Market Cultural Centers, performing arts activities were severely restricted.

Art Commission
Annual Report

page 12 -- 1980-1981

SPECIAL ACTIVITIES

American Express Company: In Early 1981 the Art Commission, through President Taliaferro, was approached by the representative of a non-identified major corporation who had expressed interest in our programs. After consideration was given to information provided by President Taliaferro and staff, the company made itself known to us and expressed their willingness to work with the Commission. A unique program was established whereby for a three month period, June, July and August 1981, American Express would give to the Art Commission 5 cents for each use of the American Express card and a \$2 donation each time a new card was approved in the same period. After several lengthy meetings, American Express identified areas of great interest to them. They decided that of the above allocation, \$40,000 was to be used to save the now unfunded (by the City) Annual Arts Festival; all remaining monies accrued would be allocated to the Neighborhood Arts Program. American Express executives became deeply involved in Commission activities.

A reception was held in the Rotunda of City Hall presided over by Mayor Feinstein; the Mayor welcomed American Express and their unique program and presented the key to the City to the President of American Express Card Division, Mr. William McCormick.

The final amount realized during the campaign will be reported in the 1982-83 Annual Report.

Bayview Town Gallery: Bayview Federal Savings & Loan Association instituted a program whereby billboards in the City of San Francisco were used in a unique manner to establish a "Town Gallery". Works were chosen from the major museums and local artists were also invited to participate. The original works were re-

Art Commission
Annual Report

page 13 -- 1980-1981

produced to the size of the billboards and placed on show throughout the City. Art Commission President Taliaferro co-ordinated the program along with representatives from Museums, Bayview Federal and Bob Pritikin, Public Relations Consultant.

Technicians from the Art Commission's Support Services provided technical assistance in this extremely innovative program.

NEW PROGRAM ... CALIFORNIA ARTS COUNCIL'S STATE & LOCAL PARTNERSHIP PROGRAM

As a step towards de-centralizing funding, the California Arts Council instituted this new program. All counties in the State of California were invited to participate. The San Francisco Board of Supervisors appointed the Art Commission as the proper agency to handle the program for the City and County of San Francisco, and an initial planning grant of \$12,000 was allotted to each of the counties who agreed to participate. In an effort to determine community needs, Planning Consultant Jim Burns was hired to effect this program. He established a series of 8 meetings in various neighborhoods during January and February, culminating in a day-long session on March 7 in the Green Room of the War Memorial Building. Mr. Burns prepared a report in summation and submitted this to the Art Commission and Board of Supervisors for acceptance prior to presentation to the California Arts Council.

A grant in the amount of \$9,483 was awarded to effect, or continue, the planning process.

The major recommendation from the above planning process was the formation of a community ad-hoc advisory committee to the Commission to advise them on the awarding and disbursement of grants from the California Arts Council, under this program.

Art Commission
Annual Report

page 14 -- 1980-1981

<u>Comparison of budget allocations</u> ...	<u>1980-1981</u>	<u>1979-1980</u>
Salaries - permanent employees (3)	\$ 53,565	\$ 55,243
Mandatory Fringe Benefits	14,348	16,756
Temporary Salaries	-0-	-0-
Use of employees' car	80	95
Contractual services	1,200	-0-
Other Services	4,075	3,725
Materials and Supplies	2,000	2,000
Visual Arts Programs:		
Annual Arts Festival	(10,500*)	14,700
Capricorn Asunder Gallery	2,400	2,800
Neighborhood Arts Program	71,119	100,095
Sponsorship of Neighborhood Projects	1,225	1,425
Street Artists Program	51,859	39,000
Insurance - Cultural Centers & Gallery	-0-	16,137
City Attorney Fees	1,133	-0-
Equipment Purchase **	-0-	2,800
Municipal Symphony Pops Concerts	201,516 ***	170,116
	<hr/>	<hr/>
TOTAL:	\$404,520	\$424,892

* "Loan" from City - this amount to be repaid to City from fees imposed on artists entering the Festival.

** Item refers to allocation of funds to purchase works for the City Collection, through the Annual Arts Festival.

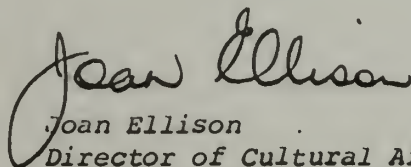
*** Increase reflects increase in property tax levels

Art Commission
Annual Report

page 15 -- 1980-1981

In closing comments to the report, I would like to point out that although the Commission continued, in 1980-81, to present a wide variety of cultural programs for the enrichment of the communities of San Francisco, the prevailing climate of budget reductions (on all levels - city, state and federal) will lead to a corresponding reduction in services and programs. Charter mandated programs will continue at the same level, however, Neighborhood Arts Program activities must, of necessity, be reduced in the future.

The Commission in its continuing efforts to enrich the lives of the citizens of San Francisco, will do all in its power to continue operating to the best of its abilities, and with best utilization of its resources.


Joan Ellison
Director of Cultural Affairs

